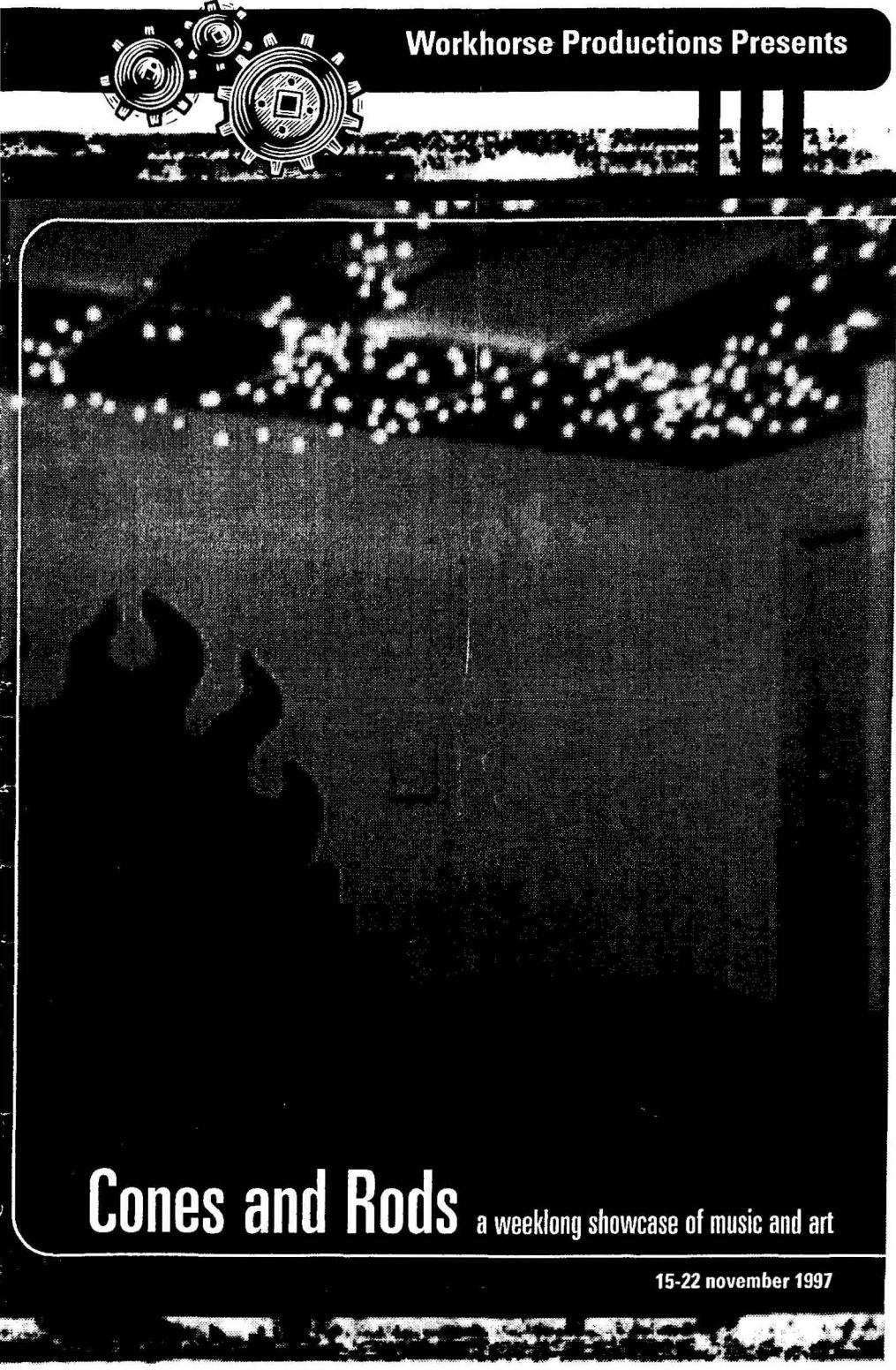
Workhorse Productions Presents



Cones and Rods

a weeklong showcase of music and art

15-22 november 1997

...a few words from Logan Hicks

So, I am sitting here writing this intro for Cones and Rods. I have lost 10 pounds, I have worked 15 hours a day for the past 2 weeks, and I am still trying to run my screenprinting business in the middle of all if it, so with 5 days left before the show I keep asking myself one question, "What the hell was I thinking??" This show is by far, the largest production I have taken on of any sort, ever. Yes, I bit off more than I can chew, perhaps, but if you are going to plan something, why plan something safe? Where is the excitement of planning something that you know you *can* do?

I can say openly that I am scared shitless that this thing will be a flop. That no one will come. That the art will be damaged, that we will not be ready. If it is a flop, then I will be wiser for the next time. if not, I hope that Todd and myself have shown people something that they haven't seen before. We hope that we have been able to shed light on some people that are out there every damn day trying to make a name for themselves while making things that are relevant to my (and hopefully your) everyday existence (people like Bill Dugan, Bill Stevenson, George Dobson etc.)

We hope that you take notice of some businesses that are in touch with the community and the owners that support the arts and culture in Baltimore, businesses like **Reptilian Records, Atomic Books, Magic Eye Singles, Ms. Dish Catering, ACR Audio, Gomez Gallery, and Ninth Life** (by the way, I cannot thank Cat enough for the help she has provided to Workhorse, and providing a ear to talk into when I was crazy during this whole thing).

This whole show came out of the philosophy of, "If you don't like it change it." Baltimore is a great place to live. Unfortunately we cannot say much for its cultural events, though. There comes a point at which you can only bitch so much about not having anything to do. Sooner or later you have to shut up or do something about it. As for me, I have too large a mouth to shut up. So here I am, 5 days before, 10 pounds lighter, in the 14th hour of my workday, and finally, in Baltimore I have something to look forward to.

*This show, from me, is dedicated to my mother. Mom, I couldn't do anything without the love and support that you gave (give) to me. I can give you this show, but I owe you the world.

Logan would like to thank:

Shelby "Mutha" Hicks (my mom, of course)
Nate-Ball
(for being another Workhorse in his own right. For the past three weeks- Thanks)
Sinatra
Linda Scott
Shani Leibowitz (Always endebted)
Bill "Capt" Stevenson
Ellsworth Weant
Everyone who put up with this thing at 1601 Guilford Ave
V. M.
(for inspiration and understanding twice a week)
Emily Flake
The person that created beer
G. Heitner, Jim, Kevin Myers: Big Noise
(for not pulling their account when I took on more than I could handle)
Mike Caparelli
(for being a booking agent who is not a dick)
Todd Lesser
(I have to thank any person that can work with me, as cranky as I am, especially Todd!)
Every artist, band & individual that believed in this whole thing

Todd would like to thank:

Trudi Lesser (for being my greatest inspiration)
Rob Leon (for just being the man)
Jeff Sinofsky
Sarah Boonstoppel
Marc Omansky
Dan Frost
Scott Huffines
Lynda Mules
Wally Schrank
Josh Davlin
Rich and Karma to Burn
Chris X
Jeffery Alexander
Donald Rubin
Judith Schaecter
The Reptilian Records Empire
9th Life
Atomic Books
Magic Eye Singles
Poem Rocket
Rich and Karma To Burn
(for being supportive and helping out)

Workhorse Productions would like to thank:

George "Fudgie" Dobson
Dave Waugh
Bob Kathman
Greg "you don't need the K" Houston
Brett (with 2 "T's)
Cat
(level head and open ear helped us)
Melanie Carnsew
Dana Johns
Diane DiSalvo
Dean Alexander
Winston
Kim Wiseman
Dan Van Allen
Walter Gomez
Jim Vose
George Ciscle
Scott Fishpaw
Joe Natoli
Peter Walsh (link)
Gomez Gallery
Bill Dugan
(deseves thanx twice. for poster, graphic design, logo, much more- Bill, you de man)
Chris X (Reptilian Records)
Jeffery Alexander
(Magic Eye Singles)
Scott Huffines
(Atomic Books)
Adam Cooke & Craig Bowen
(ACR Audio)
Karma to Burn
Ironboss
Weant
Nancye Benson
Madeline Gallagher
Mike Brown
Liz Carroll
Steve Metz
Aaron Dunnell & Billy Mode
Charles Lawrance
Jobe Axley
Corn Schmidt
George Ciscle
Jefferson Jackson Steele
Frank Perelli
Regina Walsh

... a three month project, that's felt like three minutes- and that's including time for occasional hyperventilation. When Logan and I met, we immediately discussed the kind of things we wanted to accomplish, and what was possible here. With so much in common, we realized all that talking did nothing but make us thirsty, so we had a beer and tried to map out some ideas...for fun. Somewhere in all the discussions, the possibility was lost and the reality started in. We wanted to see it, so we did it.Gone were the ideas of opening up a bar and a roller derby rink for the after hours crowd, and in with a project that is no doubt bigger and more out of control than either of us have the capacity and firepower to handle. I want to personally thank Logan for helping me, through his focus, tenacity and friendship since our first conversations.

The two of us decided to put together an exhibit that focused on what's going on behind the already accepted. We hoped to remove the coldness of many galleries, and bring the talent right up to those who may not know where to find it. Why does something catch your eye? How can we glance over so many things, without ever seeing them? Take the time to enjoy this event- we thank you for being a part of it. Finally there, I think this feels right. Oh, and if you have some beer and a pair of skates, we'll see if we can't work something out....

There are only three things I want you to know about me.

I put out Monozine- an independent magazine that compiles people's worst illnesses and injuries ever. It's distributed world-wide through both large and small retail, mail order and psychologically unstable contributors. Please, share your woe with me.

When I was twelve, I crashed my bike while weaving erratically down my street at top speed. I still blame my oldest friend Dan for this... don't ask why. I flipped over the handlebars and slid on my face for almost twenty feet. The doctors did a bang up job patching me up, and to this day there is no technology around that can match my cosmetic skid-resistance. This explains a lot....

Finally, I owe everything to my Mom, who showed me what talent is, and who taught me early on that art can remove you... regardless of conditions.

Thank you.

Derek Arnold

Derek Arnold is a resident of Harford county, Maryland, and a graduate of the Maryland Institute, College of Art. After receiving his Bachelor of Fine Arts degree in 1993 he took a position at a local foundry fabricating bronze works. He now has a studio where he creates his own works including sculpture in wood and metal.

The car entitled **Bedrock to Bartertown*** is built of old farm machinery and various types of wood from fallen trees. The work naturally forms the car's body shape and is combined with the scrap steel and iron to form an internal and external uni-body. The materials are mechanical parts from machines such as a plow disc, combine, sickle bar mower, and there is even part of a chimney flue.

Bedrock to Bartertown has been seen on television programs such as *The Learning Channel,* and *National Geographic Explorer.* Derek has exhibited the car in Baltimore's Artscape and has driven it in parades in Houston, Texas and Indianapolis, Indiana, among other places. The car has been published in several new books circulating nationally and will soon be in the movie "*Wild Wheels II*".

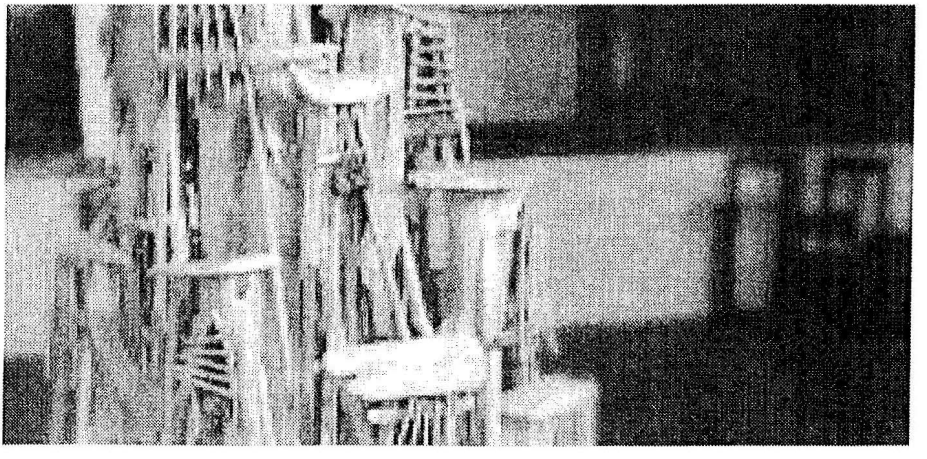
Derek also creates sculpture representing his imaginative fantasy world of creatures. One such creature is an eight hundred pound raptor- type dinosaur that is perched on a three thousand pound oak log. The piece is titled, **Tockle the Tweot on the Prowl***. The body is formed by naturally curving pieces of work that seem to represent the anatomy of this fantasy predator. Its feet are forged of steel and grasp the log as a sparrow grasps a tree branch.

Other works include custom designed gates, railings, and furniture. Derek also makes small creatures such as birds, dogs, flies, lizards, turtles, and combinations of animals, like the crossing of a crab and an armadillo . Each piece is a one of a kind.

* Not on exhibit. for viewing or additional information, contact Workhorse Productions

Christopher Barker

The field of visual arts is still relatively new to me. Hailing originally from an isolated region of West Virginia, I was not exposed to the visual arts at a young age. Instead I submerged myself into literary works of writers such as Edgar Allen Poe and John Milton and also took an immense interest in the history of occult practices. It was later at a liberal arts college I was attending that I was introduced to the world of visual arts. I was especially interested in the fields of photography and digital art, such as computer generated graphics and video. Also, I found myself gravitating towards photographers such as Joel-Peter Witkin, Robert Maplethorpe, and Jeffrey Silverthorne. Even though their work illustrated how an artist's vision cannot be contained, I drew no real inspiration from them. I instead found the philosophy of Friedrich Nietzche, Sigmund Freud, and Aliester Crowley to be much more inspiring. Since then, my work has begun to mature and to become more complex. Often I embrace alternative ways of working inside the medium of photography in order to break out of its confines. Since receiving my Bachelors degree in the fine arts and exhibiting on both the east and west coasts, I have moved to Baltimore, Maryland to continue my studies in visual arts at the Maryland Institute, College of Art. Since then I have devoted a large amount of time to aesthetic philosophy and criticism. I have been studying the works of writers such as Walter Benjamin and Martin Heidegger. I am very interested in the way the work of art effects society as a whole and manipulates our history and future.



Carlos Batts

Carlos Batts, a native Baltimorean, is relentlessly at work transforming his many visions to reality. Despite appearances, this twistedly talented man has been practicing his ever-evolving art for over seven years. Since the early days when Batts manipulated a mixed media of paint and photography to help fashion his first compelling and crude images, through to today's startlingly familiar representations, he has remained true to his inside out perceptions. Art that makes the viewer curiously drawn into and violently repelled all at the same time. Batts' work reaches that part of us that few are willing to admit to exist.

Twisted, erotic, sensitive, and punishing. All these words have been used to describe Batts' work. Some viewing his art have even been provoked to suggest psychiatric attention. Batts' images are as diverse as the reactions to them. They simply defy definition. His most recent series, *Anti-Hero, Alter Egos and The Amazing Tales Of The Super Libido* features pieces ranging from the hauntingly beautiful to the shocking harsh. Batts' simply refuses to be categorized.

Batts' images have graced the covers of CDs, tapes, books and magazine covers. He has completed interior works for a number of publications and art hung on the walls of numerous galleries across the United States.

Batts' manipulated imagery, via painting, photography, and film have been exhibited and sold throughout the country and abroad. Batts has gradually established a strong rapport with bands, galleries, musical revues, record and book stores throughout the country.

John Baumann

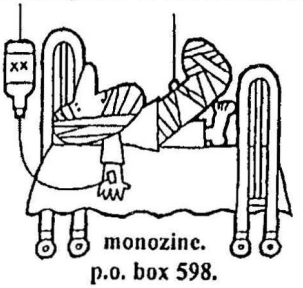
John Baumann is a local self-taught artist. Currently he works as a graphic designer for Tradewinds Studio, an international textile printer. In 1996, John's designs were carried in regional JC Penney and Nordstrom department stores.

John's art includes 2-dimensional pen, ink, and watercolor illustrations and 3-dimensional found object sculptures. His work is influenced by American Folk Art, hot rod graphics, and vintage Americana tattoo design. john uses familiar themes and images such as luck, gambling, and religious symbolisim in his illustrations. The 3-dimensional sculptures he creates are influenced by the Joseph Cordelli box style (circa 1940). re created by piecing together discarded objects to make what one might perceive to be a workable yet cryptic type of altar.

John's unique style of work has been recognized in Baltimore. He was commissioned in 1995 to do T-shirt designs for two local events- the 10th anniversary **Sowebohemian Arts Festival** and the **Cinco de Mayo Festival.** He has also done T-shirt designs for restaraunts and bars including Peter's Inn, Mums, and the upcoming SoBo café.

John has exhibited his work at the Cultured Pearl Café, the Gypsy Café, Louie's Bookstore Café, and most recently, donated work to the Arabber Preservation Society which was shown at the Theater project this fall. The Arabber show will be moved to the World Trade Center in February 1998 in celebration of Black History Month.

we've all been there...nausea, broken bones, non-stop bleeding from the unmentionables...
to hell with the doctor...write about it! your worst illness or misfortune ever.
submissions wanted... free ads to contributors.
the world will laugh *with* you...honest.
for an issue, send $2 to todd at address below.

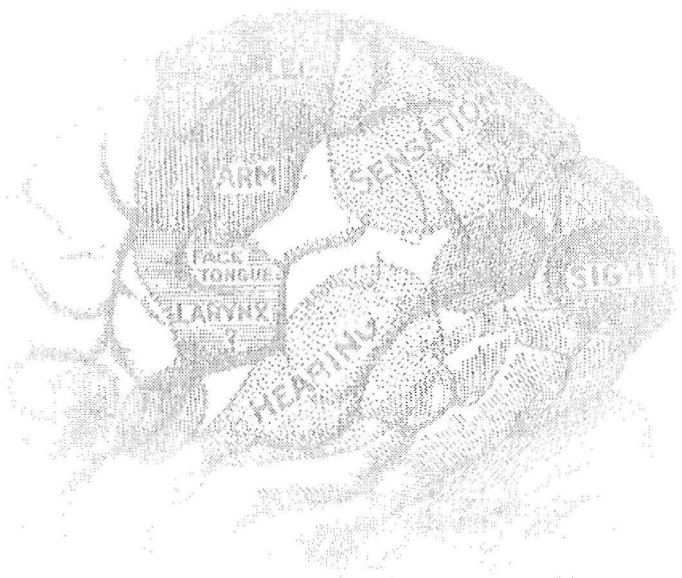


monozine.
p.o. box 598.
reisterstown, md. 21136.

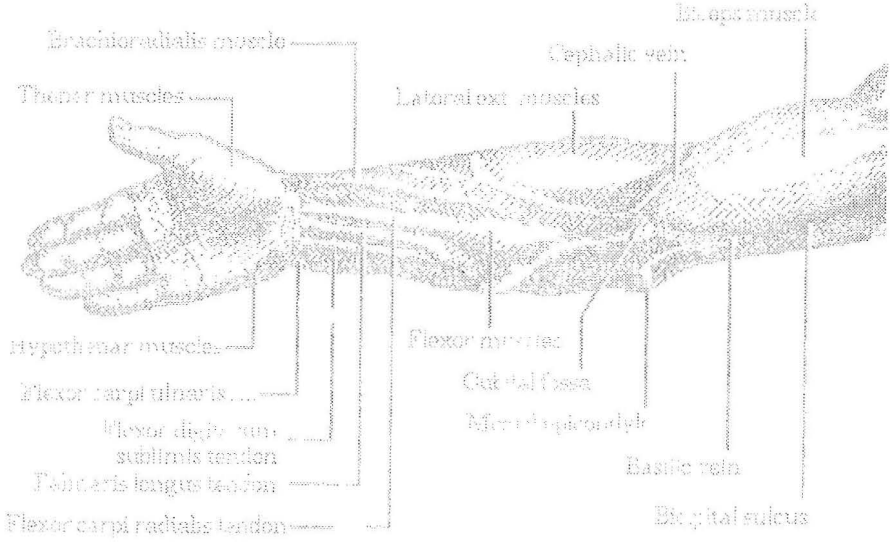
Melinda Beck

Melinda Beck is an illustrator and a graphic designer who works out of her studio in Brooklyn, New York. She received a BFA in Graphic Design from the Rhode Island School of Design in 1989. Since then she has done illustration and graphic design for such clients as *Nickelodeon, Nike, MTV, Island Records, Entertainment Weekly, Rolling Stone, Newsweek, The New York Times, The Progressive, and Time Magazine.*

Her work has received awards from and publication in annuals including *American Illustration, The Art Directors Club, Communication Arts, Print Magazine, The Society of Illustrators, The AIGA, and ID Magazine.* In addition her work has been exhibited in various shows, most recently at a acquisitions show at the Library of Congress.



Michael Brown and Liz Carroll run a graphics company called Undulation Corporation that specializes in Kustom Culture/Lowbrow art. A partial client list includes : Jello Biafra (Dead Kennedys), IMP, The 9:30 Club, Bohager's, Fletchers, Twiggy Ramirez (Marilyn Manson), The Meatman, Jinx Proof Tattoos, Lucky Devil (Seattle), The Crow Bar, The Pietasters, Video Vault, and The Capitol Ballroom.



The Hickory Tree was skinnier than the maple trees. My dad could shake it and the nuts would come crashing through the leaves when they fell. One time the weird older boy that lived across the street told me he was going to take off my sister's clothes and tie her to a tree. I imagined my sister tied up to the hickory tree without any clothes on and I was afraid of that boy. But the thing I remember most about the hickory tree was that sometimes when you opened up a nut the meat would be all rotten and black and shriveled up. Some Hickory nuts were good and you could eat them but something about picking out the rotten ones I remember best, something about that has stayed with me all these years.

Cat is:

* A mix of 50% IRISH AND 50% Greek blood
* BORN UNDER THE SIGN of LIBRA
* A TRUE BELIEVER IN ROMANCE, BEAUTY, Love + TRUTH

DID YOU KNOW?

* She MAKES ART TO SORT THINGS OUT
* takes photographs TO See what happened + how
* She WRITES to Remember + to forget

SOME general facts:

* has a shop → 9th Life in Fells Point
* CAN'T Cook, but CAN READ palms
* Loves kissing
* favourite food → POPCORN
* BRA SIZE 36C
* KNOWS TAE KWON DO

CONTACT BY:

* email = cmihos1@gl.umbc.edu
* ✉ = 9th Life
  1618 Thames St.
  Baltimore, Md. 21231
  410-534-9999

JOE COLEMAN TIMELINE

1953 Jacqueline Hoban marries Joseph Coleman Sr. and is excommunicated
1955 Joe Coleman Jr. born (11/22/97) Norwalk CT
1961 Placed into special First Grade class for emotionally disturbed, disabled, and retarded children
1963 Draws first pictures of bleeding saints, death by fire and stabbing
1965 Wins art award from Lady Bird Johnson for drawing of garbage, age 10
1967 Sets fire in elementary school yard
"Confesses" to committing several murders, to a priest at St. Mary's Catholic Church, Norwalk CT
1972 Begins "party explosions" series of performances
1975 First performances of The Steel Tips
1976 Attends (Briefly) School of Visual Arts, New York
1977 "The Joe Coleman Portfolio" published by Bagginer Press
1980 "Ten-year-high-school reunion" piece (a.k.a. the Doug Sprag prank).
1981 First "art-world" performance at the Kitchen, NY
1982 Self-publishes Wolverine Woo-bait
1985 Begins exhibiting paintings at Limbo and Civilian Warefare galleries in the Lower East Side
1986 Exhibitions at Chronocide sells out. Victoria and Albert Museum curator David Owsley buys a piece and hangs it next to a Breugel in his collection.
Other shows at New York Academy of Art, NY Center on Contemporary Art, Seattle
Apocalypse Culture with cover image by Coleman published by Feral House.
Performance at Cuando Theater, NY
Death of Joseph Coleman, Sr. of a massive heart attack
1988 Performances at Yale University; The Goteborg Film Festival, Sweden; The Werkstarrkino, Munich; Hotel Amazon, New York
Exhibition at Todd Capp Gallery, New York
Appears in shockumentary film, Mondo New York: Bob Barker has Coleman arrested for mouse-munching
Kicks heroin
1989 Exhibitions at La Luz de Jesus. Los Angeles: Stockwell Gallery, New York
L.A., performances at The Bridge cancelled by police Coleman performs secretly by the light of car headlights at Venice Beach instead
Creates painting for movie poster of Henry: Portrait of a Serial Killer, which is later dropped by the film company for being too extreme
Death of mother, Jacqueline Coleman, from lymphatic cancer and cancer of the pancreas and spleen
Kicks Methadone
Boston film and Video Foundation performance
Coleman arrested for being and "Infernal Machine" (10/30/89)

1990 Nancy Pivar Coleman abandons marriage.
Infernal Machine picture disk LP with color booklet, Steel Tips songs and old-time murder music issued by Blast First Records
Coleman meets Dian Hanson

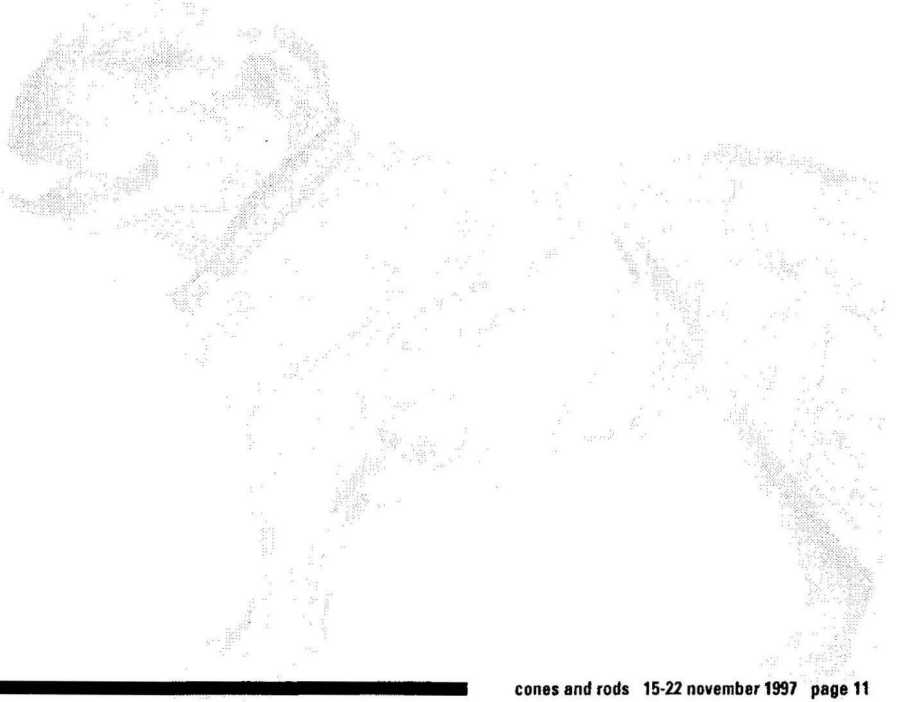
1991 Exhibition at La Luz de Jesus Gallery, New York
Exhibitions at Psychedelic Solution, New York; La Luz de Jesus, Los Angeles
Plays The Misfit in Black Hearts Bleed Red, and independent film by Jeri Cain Rossi
Publication of Comic Retribution, Feral House and Fantagraphics
The Man of Sorrow published by Gated of Heck, inc

1993 Cult Rapture exhibition at Center on Contemporary Art, Seattle

1994 Moves from Lower East Side of Manhattan to Brooklyn, NY

1995 Raw Vision outsider art magazine features Coleman (Spring 1995 issue, Number 11)
Coleman and Dian Hanson break up

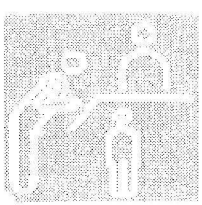
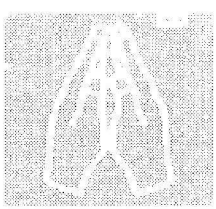
1997 R.I.P. Rest in Pieces, a film by Robert Pejo (Prisma Films) premieres at the Rotterdam Film Festival
The End is Near! exhibition at the American Visionary Art Museum, Baltimore
Original Sin: The Visionary Art of Joe Coleman published by Heck editions, New York



Mark Dancey

As you read this, Mark Dancey, *Motorbooty Magazine's* Publisher and Minister of Graphic Violence, is busy producing heavy-duty graphic objects in the Clownskull Graphics workshop, located in Detroit, Michigan, U.S.A. In addition to providing cover illustrations, comics, and all-purpose propaganda for *Motorbooty* - a journal of satire, music and comics- Mr. Dancey has designed flyers, paintings, CD covers, and posters for both rock clients (he is responsible for Soundgarden's *Badmotorfinger* cover) and decent people as well. His illustrations have appeared in such publications as *Esquire, Details, Spin* and a clutter of others. His trademark- thick, black, obsessively-smooth outlines- was developed as a safeguard against printers who couldn't grasp the concept of registration. Mr. Dancey does not design tattoos, and is sincerely sorry about the many people who've chosen to mar their flesh with his designs.

Born in Ann Arbor, Michigan in 1963, Mr. Dancey began putting pen to paper soon afterwards. Obviously untrained (although he did receive an irrelevant Bachelor's Degree in Psychology from the University of Michigan in 1986) he has nevertheless managed to earn a living in the field of graphic arts. He has exhibited his work at the Shelter Gallery in Detroit (1993) Pompkom in Bonn, Germany (1993), Cement Space Gallery in Detroit (1995), Galerie Slaphanger in Rotterdam, Holland (1997), and presently has a show at C-Pop Gallery in Detroit. Entitled "Good to the Last Drop", it includes oil and acrylic works as well as posters.

I don't why I'm still alive.

I really should be dead.

I mean - all the bullshit chances I've taken with my life, all the people I've pissed off, all the times I tried to go even faster on my motorcycles in rush-hour traffic. My body is sore somewhere all the time. I'm ever hurting myself, breaking a finger here, a rib there.

Cuts are so common now, that I don't even get that little rush that I used to get when I saw my own blood pouring down my arm from a fresh gash. I'd be drunk, playing with my knife and, ZIPP! I don't even go to the hospital for stitches anymore, because I know it'll heal anyway. Why spend a hundred and fifty bucks for some thread and a three hour wait in a room full of moaning mutants? Rub some dirt in it, and bandage it up for a week. Fuck it.

One time, I thwarted death by a narrow margin. I was underneath a triple-axle truck, working on the Orsheln brake in the Marine motor pool. The fella who was in the truck took it out of gear, and the beast rolled suddenly. I had to roll out from underneath the thing. The tire pulled my hat off of my head as it lumbered by, and smashed it flat. I was pretty shaken up, and decided to wait until after lunch to fix the brake. I came back from lunch, and the kid who rolled the truck over me felt so bad, that he tried to fix it himself. He wasn't so lucky. the truck rolled over him, too, but he couldn't get out in time, and his head was crushed.

I remember standing there, watching an ambulance pull away. The truck was caught at the bottom of the sloping motor pool lot by a chain-link fence. His blood was washing downhill in the rain, accumulating in a pretty little puddle at my feet. I was thinking, 'that should've been me'.

That was not the only event of its kind in my life. There have been many, many close calls, most of which were instigated by my own risk addiction. Only rarely does an outside influence ever threaten me. I think I have a knack for seeing a situation arising before me, and subconsciously moving to avoid it. That's why I can roll through the Inner Harbor at rush hour at 80 miles an hour on my motorcycle, or walk anywhere I please, any time, day or night.

Sure, I think about the possible ramifications of my actions. Sure, a kid could come running out from between two cars right in front of my truck. But I consider this whenever I'm doing something tricky. If I feel that there's the possibility of hurting someone else, I won't take the chance.

I actually have hit two pedestrians on two separate occasions, but neither was my fault. And, come to think of it, they were both times when I wasn't acting up!

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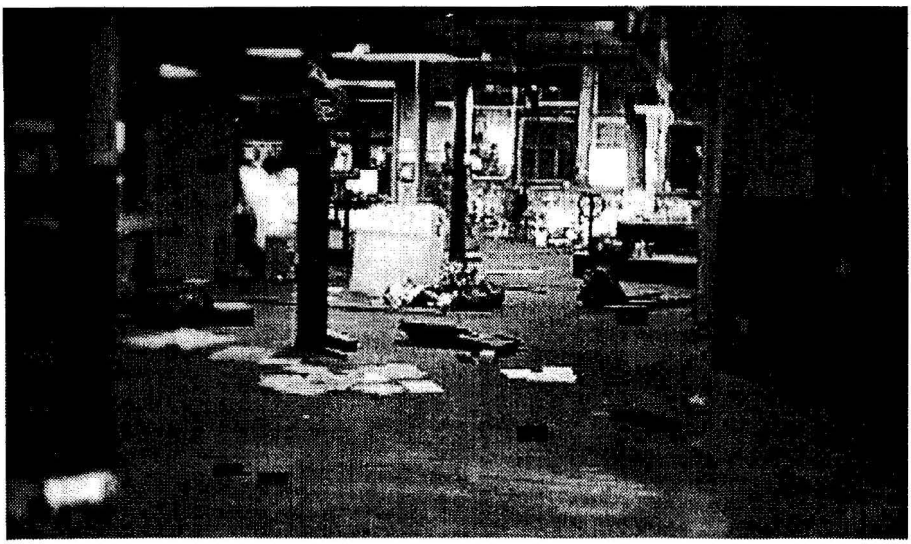
My brother was in a motorcycle accident when we were kids, and his girlfriend got killed (another smashed head). That and my grandfather's death not long before, proved that even I was mortal.

Never the less, I would jump off of roofs, out of windows, and here's a fun one: I used to jump out of moving cars. The driver would go faster and faster, and Ol' Crazy Dobson would open the door up, and hop on out. I practiced my rolling techniques, and never really got hurt. I figured if the stuntmen could do it, so could I. I jumped out of a car going forty miles an hour once.

I know I can die at any time, but I still keep pushing it.

I limp whenever I walk, and a flight of stairs I must climb is a huge obstacle looming before me. I've got two compressed discs and a torn trapezius muscle that never did heal in my back that proffers up daily, dull agony. I've got a big scratch on my left cornea that floats a ghostly shape that haunts me whenever I have to see something small, like when I'm drawing. Both ankles and wrists pop constantly, and my ribs keep rebreaking, because I'm so hard on myself.

On the plus side, I'm a great boon to friends who are moving, because I can easily lift twice my weight, and carry it a distance. I know I shouldn't, but it's the only exercise I get.



The artist was born in Washington, D.C. in 1967. She first learned of the existence of medical illustration in high school biology class, when she was using a manual to dissect a cat. She thought this would be a cool job, and was especially impressed with the idea of drawing from dead subject matter, but didn't really believe that anyone could make a living doing such a thing. In 1985, she attended Tufts University in Medford, Massachusetts, where she studied Biology and Fine Art. While in college, she completed premed requirements thinking she might eventually attend medical school. She once again heard about medical illustration through a fellow student in one of her painting classes but still didn't pursue it. She graduated Magna cum Laude with a B.S. in Biology in 1989.

After graduation, she worked for several years as a research assistant in an endocrinology lab, where she decided she did not want to go into a career in Medicine or Scientific research. Searching to find a direction for her life's work, she rediscovered the field of medical art and found out about the graduate program in medical illustration at the Johns Hopkins Medical School. She applied to the program, was accepted and attended from 1991-93, receiving her MA in Medical and Biological Illustration. While at Hopkins, she met her soulmate and fellow medical illustrator/porn star husband Rob.

She worked a couple of years in a medical/scientific illustration studio in Philadelphia, PA. before leaving the job somewhat angrily in 1995 and stepping out on her own. She came back to her man and to Baltimore- the city that reads, and that she has grown to love. Today she works out of her house in Homeland with her trusty dog, Dunstan, by her side .

Bill Dugan

Bill Dugan is a free-lance illustrator living in Baltimore, where he was not born. After graduating from the Maryland Institute, College of Art, he found himself in debt and without a job, so he started and ran his own contracting business for two years until he got sick of working by himself. Then, he got a job as a graphic designer at Johns Hopkins for two years until he got sick of being a little cog in a big machine. Now he works doing multimedia and design at a much smaller firm in Glen Burnie, among the muffler shops, where he dreams of working for himself again. He just bought a house in Canton, where he ranches and raises cattle.

some illustration credits include:
The Washington Post
The Baltimore Sun
Sylvan Learning Systems
The Detroit Free Press
The L.A. Times Magazine
Style Magazine

you can visit his spiffy website at: http://www.wwhs.com/dugan
There's free stuff to download and an online portfolio to look at.

end of plug.

p.s. my apologies to Fudgie "Gorge" Dobson

MANIFESTO

The Andre the Giant sticker campaign can be explained as an experiment in Phenomenology. Heidegger describes Phenomenology as " the process of letting things manifest themselves." Phenomenology attempts to enable people to see clearly something that is right before their eyes but obscured; things that are so taken for granted that they are muted by abstract observation. The first aim of Phenomenology is to reawaken a sense of wonder about one's environment. The Andre the Giant sticker attempts to stimulate curiosity and bring people to question both the sticker and their relationship with their surroundings. Because people are not used to seeing advertisements or propaganda for which the product or motive is not obvious, frequent and novel encounters with the sticker provoke thought and possible frustration, nevertheless revitalizing the viewer's perception and attention to detail. The sticker has no meaning but exists only to cause people to react, to contemplate and search for meaning in the sticker. Because Andre the Giant has a Posse has no actual meaning, the various reactions and interpretations of those who view it reflect their personality and the nature of their sensibilities. Many people who are familiar with the sticker find the image itself amusing, recognizing it as nonsensical, and are able to derive straight-forward visual pleasure without burdening themselves with an explanation. The paranoid or conservative viewer however may be confused by the sticker's persistent presence and condemn it as an underground cult with subversive intentions. Many stickers have been peeled down by people who were annoyed by the sticker which they consider to be an eyesore and an act of petty vandalism, which is ironic considering the number of commercial graphic images that everyone in American society is assaulted with daily. Another phenomenon the sticker has brought to light is society's trendy and conspicuously consumptive nature. For those who have been surrounded by the sticker, its familiarity and cultural resonance is comforting and owning a sticker provides a souvenir or keepsake, a momento. People have often demanded the sticker merely because they have seen it everywhere and possessing a sticker provided a sense of belonging. The Andre sticker seems mostly to be embraced by those who are, or at least want to be, rebellious. Even though these people may not know the meaning of the sticker, they enjoy its slightly disruptive underground quality and wish to contribute to the furthering of its humorous and absurd presence which seems to be anti-establishment/societal convention.

Andre the Giant stickers are both embraced and rejected, the reasoning behind which reflects the psyche of the viewer. Whether the reaction be positive or negative, the sticker's existence is worthy as long as it causes people to consider the details and meanings of their surroundings. In the name of fun and observation, the experiment continues-

Shepard Fairey

NOTES ON GIANT

The Andre the Giant project aims to succeed through artistic, commercial, and phenomenological methods of propaganda.
Some things and people who have helped GIANT achieve success are:
stickers worldwide : Cool mill
posters : 5,000
spray paint stencils

PRESS

Slap, Warp, Hypno, Paper, Axcess, Thrasher, Adbusters, Journal, NY Post, Manhattan Mirror, Juxtapoz, Project X, Urb, Art Alternatives, Swing, Film Threat, Pop Smear, Endangered Species, KGB, and others

MUSIC

The Jon Spencer Blues Explosion
The Fugees
The Grifters
The Unsane
House of Pain

ART SHOWS

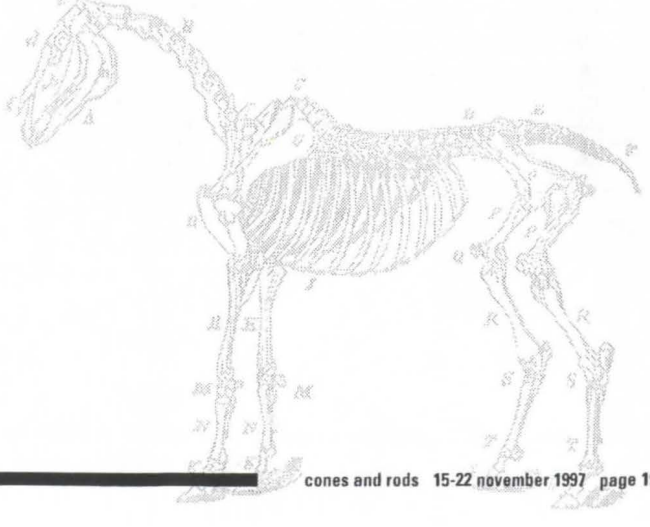
The Alleged Gallery, NYC
The Holly Soloman Gallery, NYC
The Thread Waxing Space, NYC
The New Museum of Contemporary Art, NYC
The Cooper Hewitt Design Museum NYC
407 Gallery NYC
Baltimore College of Art
Rhode Island School of Design

5:30 am
The mind declared its glory
and the power of what it has made.
Each new thought is a breath;
each takes one step

Their testimony seals to the world
and reaches to the end of a pond

In them is a city for the sun.
who steps forth sacred as a fish
and swims like a vibrant cloth

He starts at one end of the mind
and circles to the other end,
and nothing can hide from an eighty-eight old man



Derek Hess

Riding the crest of the second wave of rock art is Cleveland artist Derek Hess.

Derek Hess grew up in a household where art was a mainstay. His father was an industrial designer and taught classes at Cleveland Institute of Art. Derek always loved to draw--whether it was doodling on his book covers or making stage diagrams of his favorite rock stars (Kiss and Aerosmith to name a few.)

Derek know early on that his passion was in drawing the human form rather than the more mechanical side of industrial design.

In High School he was taking Saturday life drawing classes at the Cleveland Institute of Art. He was also influenced, as so many kids are, by comic book art. He cites Gil Kane as his alltime favorite. Even to this day, Hess has an evergrowing comic book collection he uses as reference material.

It was during this time (1990) when Hess started booking up and coming alternative rock bands at a club in Cleveland called the Euclid Tavern. In order to promote these shows he would make and distribute fliers. These fliers were Cleveland's introduction to Hess art. With every new show a new flier. It was marketing at its finest. Hess had such a distinct dark, sketchy style, he became and outlet for generation X ideals--the melding of rock and art

Hess was tossed into the national limelight in June of 94 when he was one of the three artists featured in a story on poster artists in *Newsweek* magazine. This story validated his place in rock art market.

Since that time Derek has exhibited his art throughout the United States at gallery shows. Two galleries in the Cleveland area, The William Busta Gallery and Altered Image Gallery carry selected posters year-round.

Derek has also done album covers for Craw, Sony's Season to Risk, Fat Possum's R.L. Burnsides and Mandingo. He was also commissioned to do cover art for Your *Flesh Magazine* ('93), *Carbon 14* (#4), and the cover for various newspapers and entertainment trade papers.

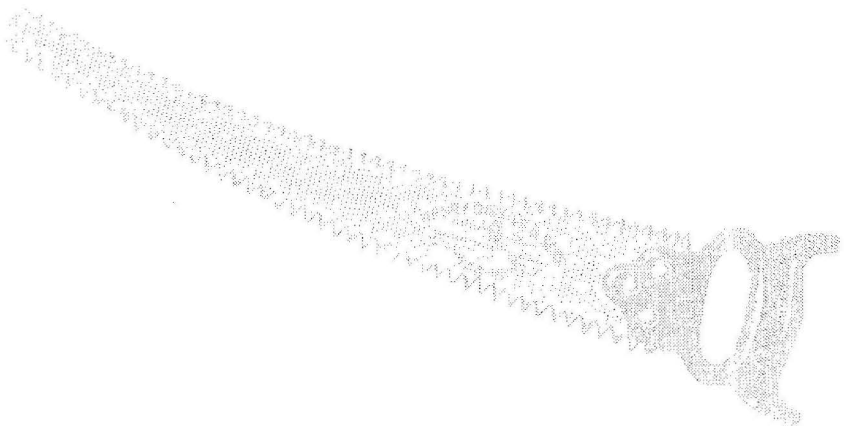
It was in 1995 that Hess got his own story in *Spin* Magazine. Later in '95 he was interviewed for *Affiche* Magazine based in the Netherlands. Affiche is a magazine dedicated strictly to poster art. It was this article that prompted a letter from a branch of the Louvre Museum in France that specialized in poster art requesting a portfolio of his art to be collected for their archives.

Other national/international attention came when Hess was asked to do the poster for the concert for the opening of The Rock and Roll Hall of Fame. Most recently, the Rock Hall commissioned Derek to do the poster for the Heavy Metal display which will be up throughout most of '97.

This upcoming year Hess will be involved in putting together a coloring book showing selected images from his past works and maybe some never before seen images. He will also be concentrating on his fine art pieces which will be featured at his gallery shows across the United States over the course of the year.

Hell yeah the hills are alive. Alive and kicking ass. From dirt roads to dirt tracks, from bright lights to no lights, Ironboss pounds out high octane, nitrous fueled goddamn rock and roll hand forged just beneath the Mason-Dixon line. Chris plays guitar and hollers the working man's lament. Dave plays bass and tattoos sailors and strippers. Brian slings a Les Paul gold top like a man. Patrick can destroy any drum you got, you sons of bitches. This bastard child of Motorhead and Lynyrd Skynyrd was born in Westminster, Maryland in the early nineties. With the accelerator to the floor, and a wicked ass look in their eyes, this rig is gonna roll. Try and stop us. Coming to a roadhouse near you.

www.ironboss.com



Just listen to what they're saying!

"Hey, nice paintings "

"I heard about his paintings, boy oh boy "

"Oh, him?"

"Besides my son, he's my favorite painter "

"That's a nice sweater"

"He paints when he's high; you can tell "

"Wow "

"I sense a fellow star-child "

"The eyes follow me. Is that you ?"

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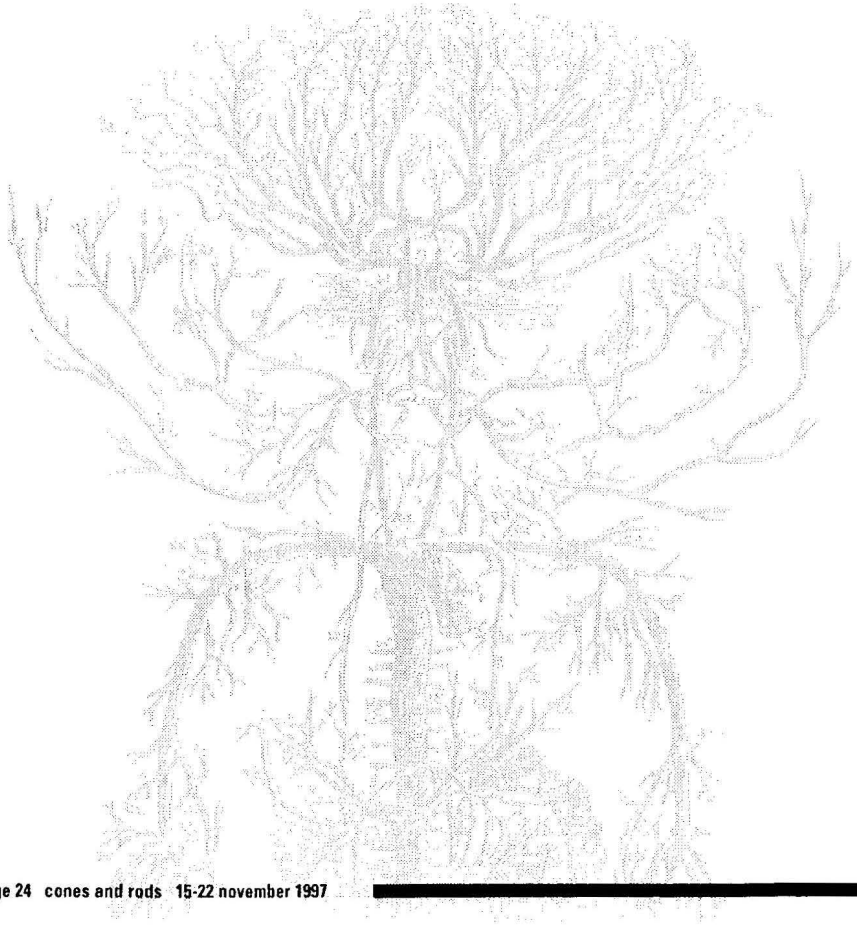
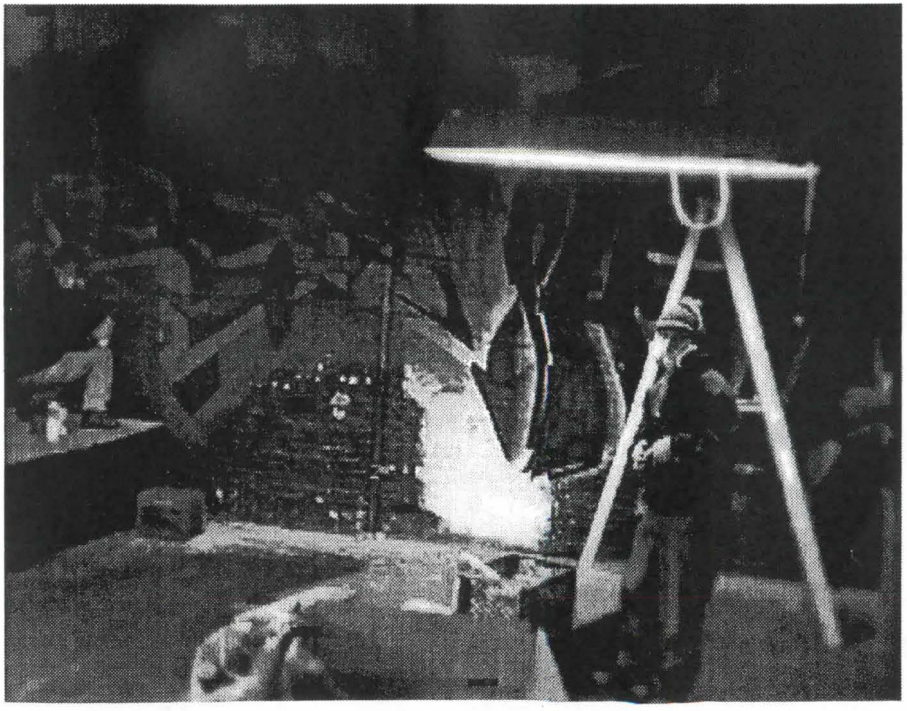
Bob Kathman

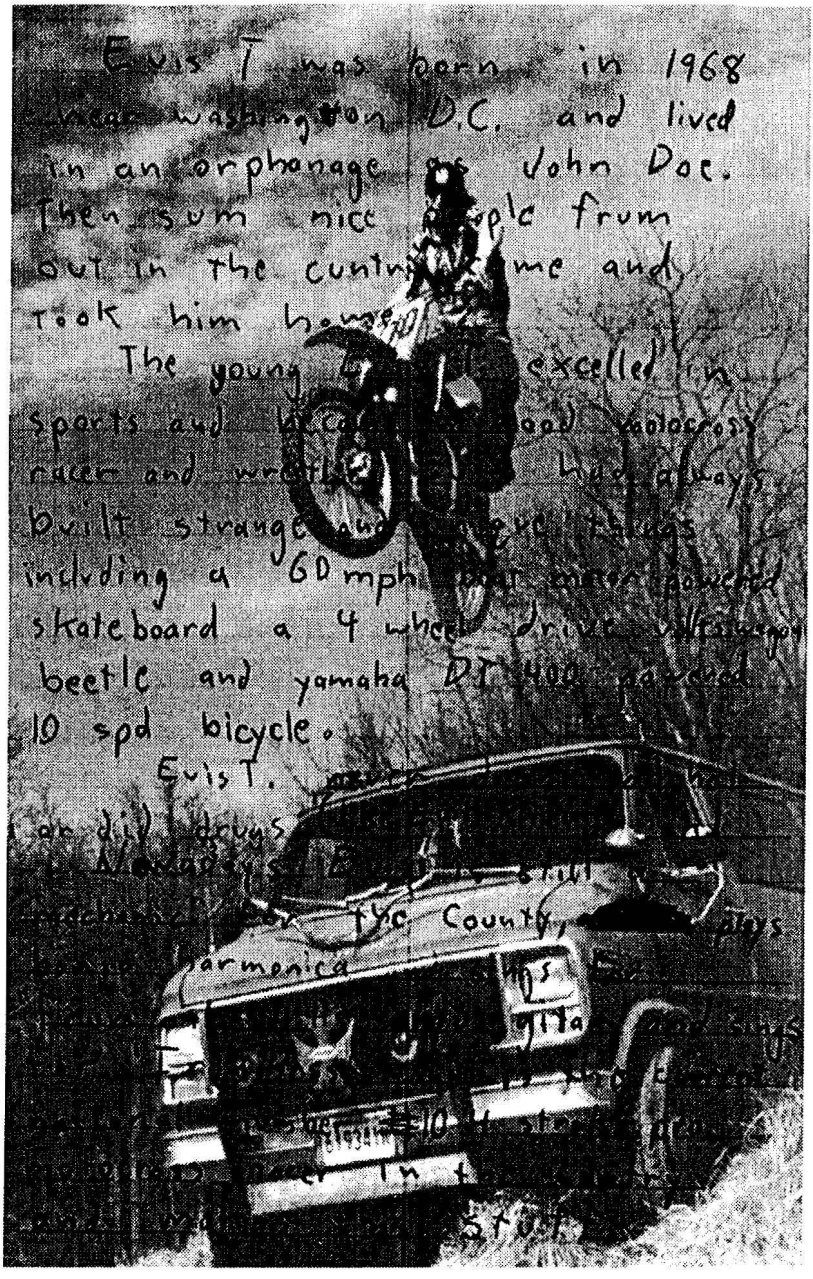
Bob Kathman moved to Baltimore in 1981 to attend the Maryland Institute College of Art; where he received a BFA in General Fine Arts. He now works for Microprose Software as a computer game artist.

His recent paintings have been covers for *Shocked And Amazed.* He publishes his own comics under the **Plain Vain Press** name but his latest comics will be printed in *Flock Of Dreamers,* by **Kitchen Sink Press**, which he also co-edited with Yugoslavian cartoonist, Alexander Zograf (*Life Under Sanctions, Psychonaut*).



This body of work was born out of my experience traveling in Italy. It had a profound effect on both my visual aesthetic and my personal direction. I began to approach both in a different manner. These images use the boat as a vehicle to express my thoughts on time and motion. I want them to speak about process, journey, and the effects that one may have on the other. The boat is seen as a metaphor for many things, my pieces relate to the boat as a vessel form similar to a figurative representation. I wish to utilize the strength of its image to convey a wide range of experiences.



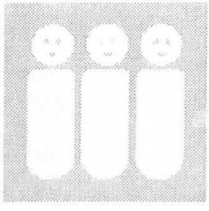

Elvis T was born in 1968
near Washington D.C. and lived
in an orphanage as John Doe.
Then sum nice couple from
out in the countryside came and
took him home.
The young
sports and
racer and
built strange
including a
skateboard a
beetle and
10 spd bicycle.
Elvis T.
Tyc County
harmonica

Charles Lawrance

Charles Lawrance is an independent professional artist and a BFA graduate from the Maryland Institute College of Art. He is currently directing his energies towards commissions, fine art, murals, and illustrations. Lawrance describes his work as conceptual realism with crisp focus on the natural world. Many of his paintings involve surrealistic interactions between land, sea, and air, offering the viewer a refreshing glimpse into an unpredictable environment.

His paintings allow the viewer to travel the world through the eyes of earthly creatures, commanding respect for the mysterious creations within the natural world. His work cleverly integrates the human figure amidst a churning natural arena and provides insight into our own existence in our delicate surroundings. These tangible visions are a celebration of nature's beauty and fear: what is felt and what is observed.

Painting, fishing, sleep, eat.



CT to NM to MD with a lot of life in between.

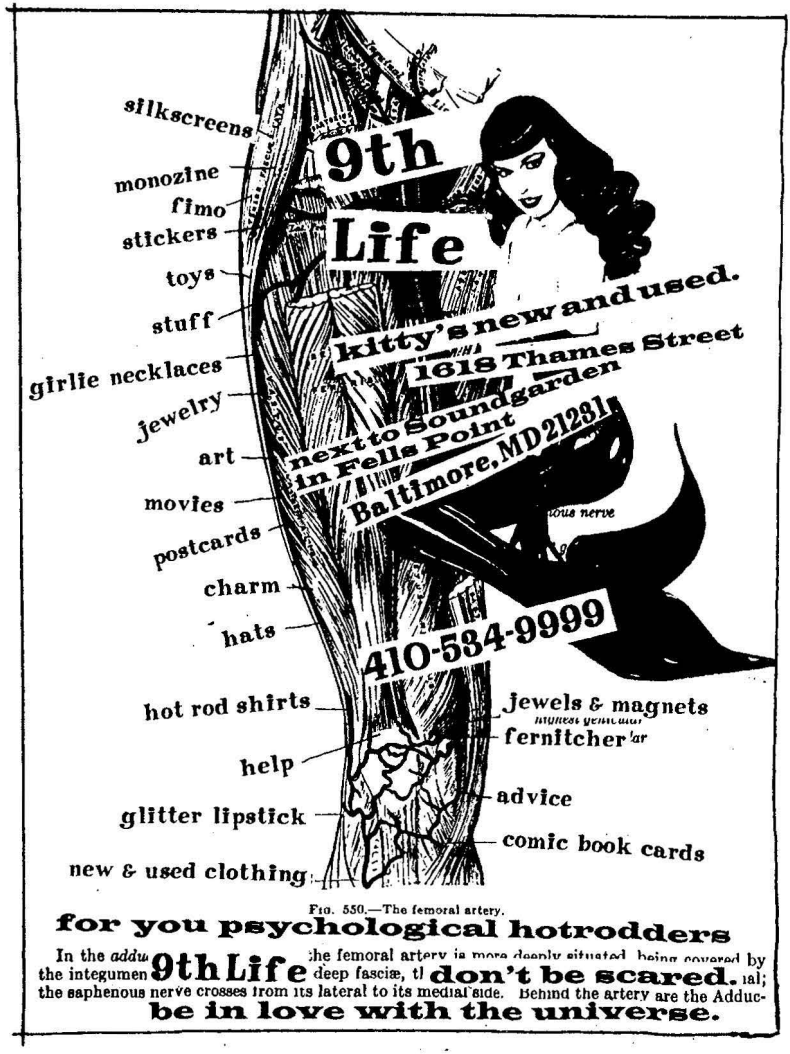


FIG. 550.—The femoral artery.

for you psychological hotrodders

In the *addu* the femoral artery is more deeply situated, being covered by the integumen **9th Life** deep fasciæ, tl **don't be scared.** ial; the saphenous nerve crosses from its lateral to its medial side. Behind the artery are the Adduc-

be in love with the universe.

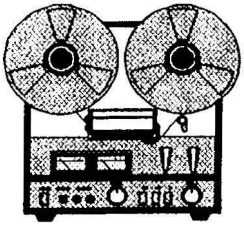
Magic Eye Singles

MES is an independent recording label based in Baltimore that, despite its name, has grown to include much more than singles. When the label began, in the Spring of 1995, its original goal was to spotlight the "different" interests of independent musicians by allowing them an opportunity to release material unlike their familiar style. This goal was realized with the first series of singles released by MES, as well as a forthcoming CD which will compile the entire series along with extra tracks.

The owner of Magic Eye Singles has been interviewed in several magazines including *Restaurant Fuel* (Washington, DC), and *Tell* (Seigen, Germany). MES releases have been review in publications worldwide.

Buy Our Records So We Can Afford To Make More

014 **VICTORY AT SEA** *Wishes* b/w *Simple* 7" - Tragedy rock from Boston - due in Jan.
013 **POEM ROCKET** *Desire Illuminated* b/w *Electronimo* 7" - New NYC noise-bliss.
012 **FOR THE DEAD IN SPACE** CD/LP - Pearls Before Swine tribute including Damon & Naomi, Flying Saucer Attack, Tower Recordings, Bevis Frond, Masaki Batoh (of Ghost), Metronome (Eric from Yesteryear) and nine others including Tom Rapp himself.
011 **PLEXORJET** *Seven Blocks* b/w *Chita* 7" - Smooth guitar interplay from Atlanta.
010 **WRONG BUTTON** *Mega Stardom Dropout* 7" - Somewhat emo & very pop.
009 **BIG HEIFER-SCIENCE KIT** *Split* CDep - Two tracks each to hype their Spring tour.
008 **BIG HEIFER** *Your Gravity* CD - 2nd CD from this Chattanooga-Baltimore enigma.
006 **YESTERYEAR** *Under The Rug* CD - Eric (Tiara, Metronome) and Ryan (Tipili, Weak Moments, Minnetonka) - 16 beautifully sad songs recorded via priority mail.
005 **SCIENCE KIT** *Madagascar EP* 7" - Skewed, experimental pop plus cicadas.
004 **WHITE** 7" - Last in the series. Stephen Desaulniers (Scud Mountain Boys), Tim Midgett (Silkworm), Fuck and Ugly Casanova (Modest Mouse, 764-HERO, Steel Wool).
003 **GOLD** 7" - Yesteryear, Samara Lubelski (Sonora Pine, Hall Of Fame, Metabolismus) and Team Xiaoping (Seam).
002 **BLUE** 7" - Sonora Pine, Nord Express, New Radiant Storm King and Zeke Fiddler.
001 **GREEN** 7" - First in the series. June Of '44, Sleepyhead, Half Calf (Science Kit, iDitaroD) and Experimental Pollen #69 (Crain).



All 7"s $3.50, CDs $10, CDep $5, LP $8
Prices include domestic shipping. Please list alternates and/or a way to quickly get in touch (only a handful left of a few titles).

MAGIC EYE SINGLES
Box 6165, Baltimore, MD 21231 USA
e-mail: MESVENT@EROLS.COM
voice mail: 410-625-4845 ● fax: 410-327-1628

Exclusively distributed by Cargo Records America

There three images are from the series "South Baltimore Nudes". Their unique focus and circular shape were created by the lens, which I constructed. All of my work, in one way or another, has tried to alter photography. It is my intention to create a more personal vision. This lens felt specifically suited for a nude series, seeing as the lens aberrations accentuated what I find fascinating. This series also was about photographing less, yet still making compelling images. Restricting myself to only small areas of focus was an obstacle, but it forced me to clarify my visual process. This body of work was an exercise in clear seeing and ignoring preconceptions.

DATA SHEET

NAME: Frank Perelli

BUST: 37 WAIST: 30 HIPS: 32

HEIGHT: 5'11" WEIGHT: 145 lbs.

BIRTH DATE: 12-27-66 BIRTHPLACE: Baltimore, MD

AMBITIONS: To have a bridge, tunnel, or tourist center named after me.

TURN-ONS: Going barefoot, girls with big eyes, propaganda, drooling on my pillow, funny people

TURNOFFS: Pollution, loud people, cats, television, bad drivers, people who tell me what to do.

HOBBIES: Painting, duckpin bowling, hiking, graphic design, telling people what to do

FAVORITE MOVIES: This is Spinal Tap, Dr. Strangelove, Waiting for Guffman, anything by Mel Brooks.

FAVORITE MUSICIANS: Spinal Tap, cheap Trick, T-Rex, the Byrds, Alice Donut, David Lindley, Jesus Lizard

CONTACT: 5 Barrance ct. Baltimore MD 21204

410/583-1391 fax: 410/296-4555 e: frank@thin-ice.com

My first car...

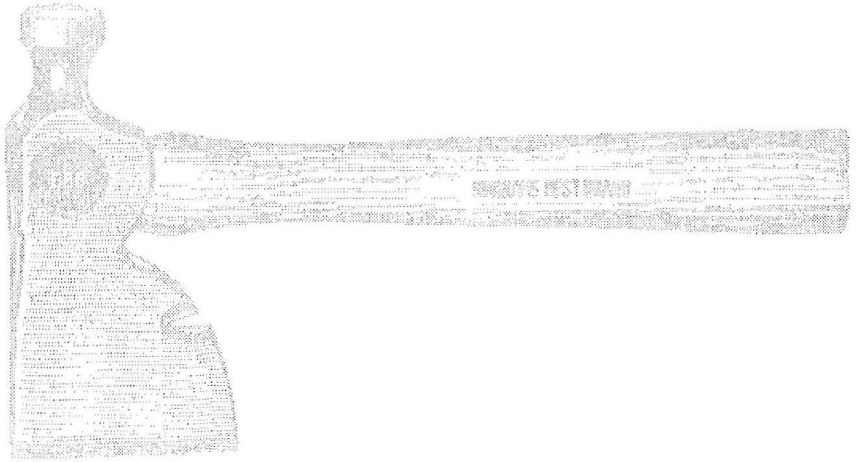
Birthday Boy

School daze: what a Geek!

"There's and endless reservoir of material for my work", says Brian Rea, a Baltimore illustrator living in the blue-collar neighborhood of Hampden in Baltimore Maryland. "I was brushing my teeth one morning and happened to look out my window onto 36th street just in time to see a completely naked man passing out by Mamies Cafe with two rather large, stuffed and mounted deer heads on either of his shoulders. They were both eight point bucks, I believe...I've seen some pretty amazing things up here the last 2 years.."

Since 1993, Rea has produced images for numerous clients including : *The New York Times, Ray Gun, Village Voice, Forbes, Mondo 2000, U.S. News and World Report, Business Week, Psychology Today, Nozone, Internet Underground, Ford Motors, and The Institute of Health.*

Currently, his work can be seen in Print's *Regional Design Annual, Communication Arts and American Illustration.*



Reptilian Records

The Reptilian Empire was founded in November 1989 by Philadelphia native Chris X to provide a much needed relief from the mainstream music clogging this city. From its humble beginnings as a comic book and record shop, Reptilian has expanded to include a second location in Hampden and a nationally recognized record label with releases by both local and national artists. Reptilian is **PROUD** to be a sponsor of this event, bringing culture to this desolate community.

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BIZZARE VIDEO RENTALS ▪ ZINES
ABSOLUTELY NO MAINSTREAM CRAP!

403 S. BROADWAY in Fells Point open at noon daily (327-6853) - Son Of Reptilian in Hampden also stocks collectable toys - 927 W. 36th St. open at 11; noon on Sun (889-0372)

check us out online:
www.reptilianrecords.com

Sef B - since 1974

Whaddya wanna hear? Some self-servin' malarchy 'bout what a cool guy I am? Well, FUCK THAT SHIT, Roscoe!

I ain't had no art up in any place before, 'ceptin' for all that flesh walkin' around that I carved on.

Aw, shit, ya big fucknut - buy a painting - I gotta feed my dog somehow.

Christopher Levi has been laughing at Seth Ciferri since 1987.

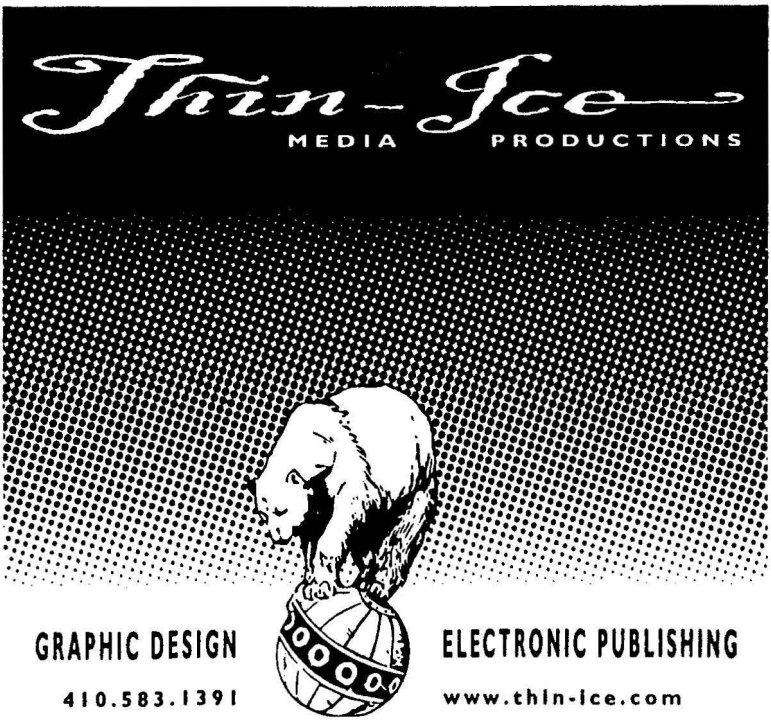
David Scheper

Sculptor of Industrial Entrails
Local 16 Ironworkers

There is nothing more beautiful to me than the decaying evidence of human civilization going down the drain. Every little rusting bolt is a reminder that our industrial society could collapse under its own weight someday. So it is a hopeful yet also morbidly amusing sign of potentially good times ahead. The sculptures can be seen as nostalgic of the pre-silicon age of iron, but are more meant to look forward, laughing at the misfortune of a collapsing house of cards. Unfortunately they can not hasten this end, but can only serve as reminders that the infrastructure around us could one day be reduced to piles of scrap suitable for similar recycling.

Most materials were scavenged from various sites along the east coast. From a tank factory put up for auction in York, PA to an abandoned gypsum plant on Staten Island. Trial in federal court resulted from scavenging Aberdeen Proving Grounds.

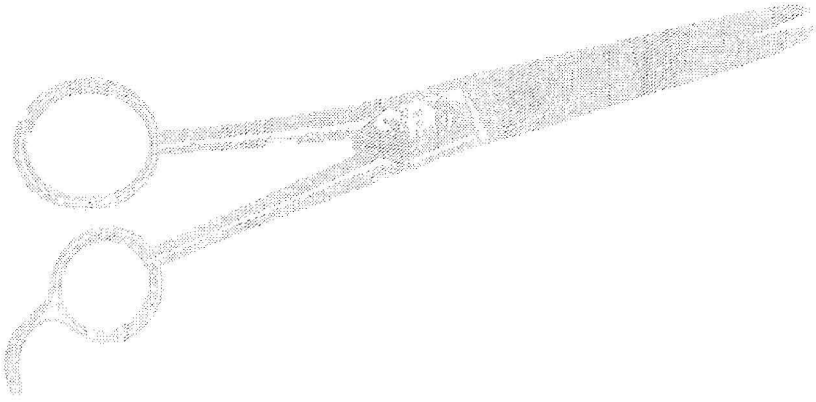
Grew up in a Boston suburb. After graduation from the glass program at Rhode Island School of Design in 1983, she moved to Philadelphia, where she still lives and has a studio. Ms Schaechter has a solo exhibitions in Philadelphia, New York, Los Angeles, and Cincinnati and has been included in many group exhibitions. Her work is in the collection of the **Corning Museum of Glass, the Metropolitan Museum of Art, the Philadelphia Museum of Art, The Renwick Gallery of the Smithsonian Institution,** and many private collections. She also plays guitar in the all-girl-band-with-a boy-singer, Ken. Ms. Schaechter is represented by the Snyderman Gallery.



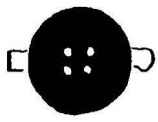
Jim Vose

Jim Vose occupies part of a large former church, now a warehouse, in Baltimore. The space feels more like an empty steel mill- cool, open, vast. It has a kind of underworld expansiveness, the sense of a place where nearly anything could happen. His abstract sculptures in bent and welded steel, sometimes fastened to animal bones, resembles Civil War surgical instruments, devices that bring a radical healing about through a painful, invasive process. Jim Vose's works don't appear to be devices for torture, however, but a suggest the possibility of a fierce trans-human redemp-tion. The scale of his work, in both floor and wall-sized pieces, implies that even as these might be utilitarian objects, no human hand could use them.

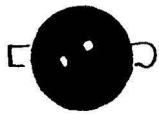
– J.W. Mahoney
Critic in Residence, Maryland Art Place: Critics Residency Program
Editorial Supplement, 1996



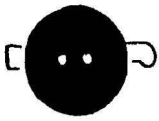
IN THE NEW WORLD ORWELL
Big Brother watching is not enough.
Big Mother presides over personal habits with the mantra
"Watch out! You might hurt yourself"
Strap yourself down, wear your helmet and bulletproof vest.
Beware of anything that gives you pleasure, you can't trust your instincts.
Big Father owns you.
You have your place in the machine and your slot in the ledger.
Everything about you is on file.
Who you hate and who you love are carefully crafted by the only talking heads you are allowed to hear. The repetition invades your mind until you think the thoughts are your own.
And the chip that can talk to your neurons is right around the corner.
Think about it.



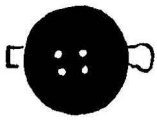
Jennifer Lynn Stewart Watson



b. 1968



likes notions



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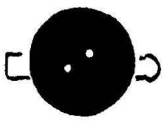
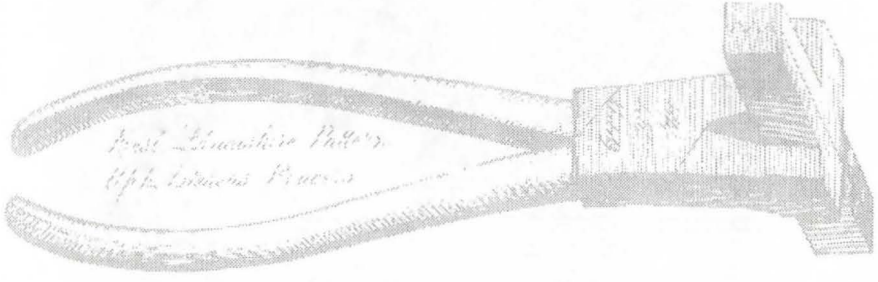


sketchy things -

Dave was born 30 years ago in a small town in Michigan. Moving to Maryland when he was just a wee lad, he found himself drawing a lot of silly things. Among the subject matter were such things as bug-eyed monsters, and nekkid ladies. Raised on comic books, too much T.V. and sugary breakfast cereals, he grew up still drawing bug-eyed monsters and nekkid ladies.

Since 1991, he has made a living tattooing nekkid ladies on bug-eyed monsters, and is now passing those same traditional values onto his son, 10 year old Dave Jr.. One day he hopes to live his dream of being the bass player in a band that features Ozzy Ozbourne on vocals, Angus Young on guitar. Until then, he will continue to bide his time with the **IronBoss*** and **Frum the Hills** Band.

* Ironboss will be playing Saturday the 22nd at the Cones & Rods exhibit.

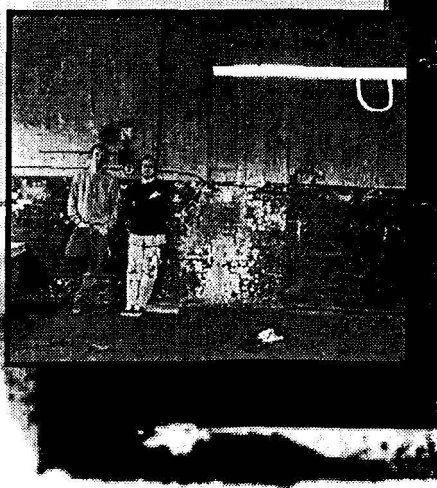


19 November Wednesday Reptilian Records Night

U.S. Maple
Haberdasher
Lux Aeterna
Roads to Space Travel

20 November Thursday Magic Eye Singles Night

Bardo Pond
Poem Rocket
The Iditarod



It is with a feeling of gratitude and deep humility that I present these paintings. I know without a doubt in my mind, that this is of God and not myself. I am most thankful for the opportunity to praise my lord daily through testimony and song. I am also grateful for the gracious reception given me by audiences everywhere.

Since God has given me the privilege of being in full time service for him, I have had the blessing of meeting and working with so many wonderful christians all over the world. One reward is having a small part in showing hundreds of lost souls the path to salvation through Jesus Christ.

If I and this one talent sufficiently spread the word of God, just imagine what all of you, with your many talents, can do to, glorify the name of our lord Jesus.

VILLAGE

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